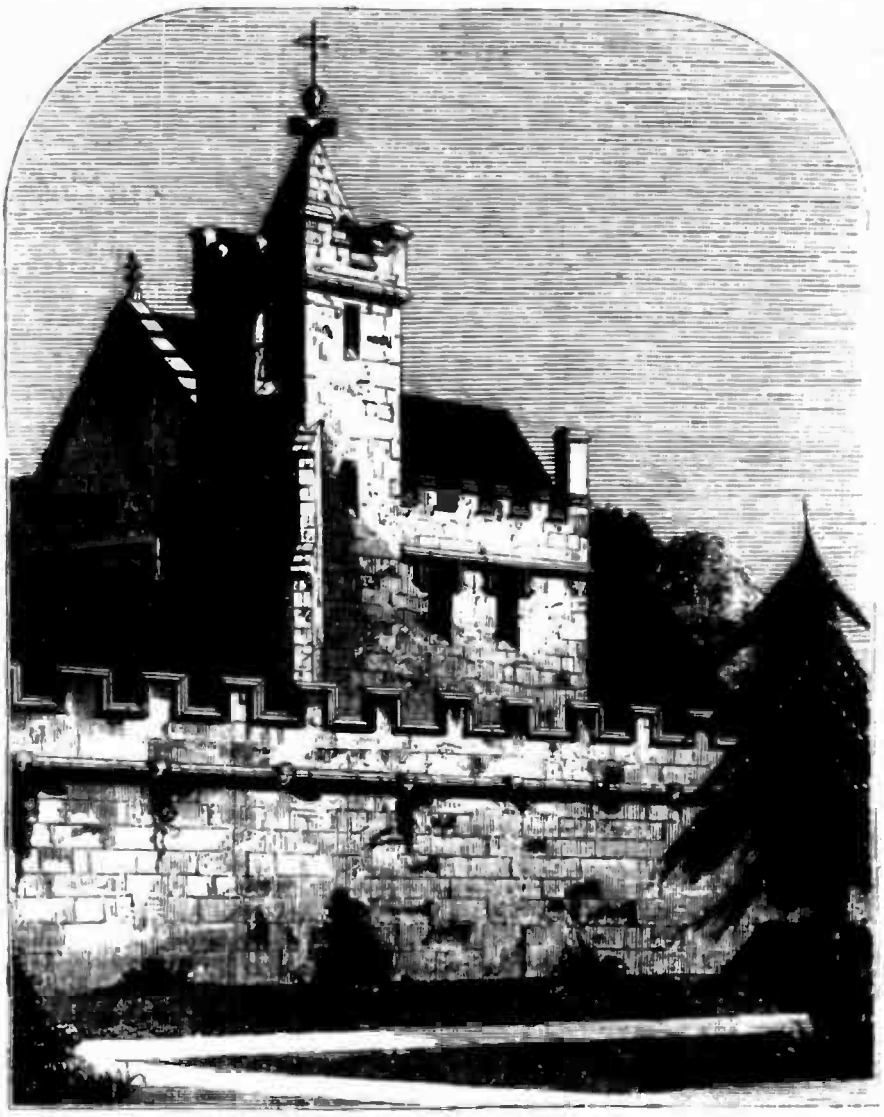
PART OF THE OLD SCHOOLS, OXFORD.



successors capable of resisting the corrupting influence of Michaelangelo and Borromini, and who would have gone reverentially on, adapting the antique architecture to the changing spirit of the age; or had Jones and Wren, in England,—Algardi, and Ponzio, and Bernini, in Italy,—Perault and the Mansarts, in France,—had the influence upon the eighteenth century that might have been expected;—had Palladio and Vignola been the sole architects of St. Peter's, and other great enterprises proportionately appointed;—in a word, had Italy redeemed the grand promise of the sixteenth century, and England and France of the seventeenth, very different would have been the aggregate results at the present day in Europe.

Of the elements thus embraced by successive schools, are we alone, of the nineteenth century, to be denied the use? What has administered to the magnificence of kings, and been deemed worthy by the Greeks to enshrine their divinities, can we lightly relinquish? The Romans inherited the architecture of the Greeks,—the Italians, that of the Romans: have we, at whose feet munificent Time has laid the works of all three, no lot, no rightful inheritance in them? Had we not, the task before us would have been Herculean indeed, and one of which the Greeks themselves had no experience; for the architecture of the Athenian temples was not absolutely new. The Greeks adopted and adapted from their predecessors, while those predecessors themselves had a foregone art, however rude, to refer to; and Rollin's eulogy upon the Egyptians and Babylonians must be looked upon as unphilosophical, when he attributes to their creative genius, "without any pattern to go by, the production of those stupendous works which have furnished examples for the people of every other country."

But the supposition is utterly baseless. The value of great men in chemistry, in physiology, and in every other operation of the human mind, whether philosophical, scientific, artistic, or literary, consists in rightly using the materials prepared for them by former men. Is the architect, I would ask, to be an exception to this rule? Is he alone to disdain his materials, and call out for a new style? Let him first discover the true principles, exhaust the significancy of the old, before he seeks a new style. "We are as much gainers by finding a new property in the old earth as by acquiring a new planet." Local circumstances have, in all parts of the world, produced corresponding modifications of styles, and the local circumstances of our country, among which we may reckon the accumulation around us of the riches of foregone art, and the able treatises by modern professors on the subject, will influence and characterize ours; and a new style may yet come to us on the stream of time and change, but the attempt to invent a new style is as vain as was the search of the alchymist after the grand Arcanum.*

* To be continued.

## ENLARGEMENT OF THE BRITISH MUSEUM.

It is to be hoped that Mr. Hosking's or some other plan for obtaining increased accommodation at the British Museum may be adopted, and speedily carried out. That additional space is required at the Museum cannot be doubted for an instant. The interesting Assyrian remains which have been recently brought to England are treated worse than the Vernon Pictures were, having been literally assigned to a cellar. Besides, we may expect further antiquities from the same and *other* sources, and where are they to be placed? There are many *paintings* in the Museum which are now hung above the glass cases near the ceiling. Surely a room should be provided where these might be seen. But I have not yet alluded to the greatest stigma upon what is ironically called the *British* Museum. You will of course understand to what I refer—the absence of an extensive "Gallery of British Antiquities." There is already the nucleus for such a feature, and if space were provided it would soon be filled.

C. B. A.

Another correspondent, who wishes to know how Mr. Hosking's plan was received by the trustees, says:—

"It is somewhat strange that the architect of the Museum did not so plan the buildings originally as to provide for the contingency—not an improbable one even at that time—of

For more information on PDF Compression and OCR go to ThePaperlessOffice.org